

CFC FEATURES

GUIDELINES

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The CFC Features Guidelines | March 29, 2018
We reserve the right to amend the guidelines at any time.

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1. HISTORY

*"I CAME BACK [AFTER PRODUCING MOLLY MAXWELL THROUGH CFC FEATURES] AND MADE ANOTHER FEATURE FILM, **22 CHASER**... IF THAT AIN'T A RINGING ENDORSEMENT I DON'T KNOW WHAT IS!"*

- Aeschylus Poulos, producer of *22 CHASER* & *MOLLY MAXWELL*

Established by the CFC in 1992, **CFC Features** is dedicated to overseeing and providing **up to** 100% of the financing, administrative and professional support needed for the successful development, production and marketing of theatrical feature films. Boasting more than 50 films developed and 23 features produced, **CFC Features** has afforded over 130 writers, producers and directors from across Canada and hundreds of actors and technicians the opportunity to hone their skills and prove their creative talents to commercial audiences around the world.

In addition to launching many careers, CFC feature films have registered success on critical, cultural and commercial levels. Our films have screened at more than 75 of the world's most prestigious festivals, including renowned venues such as Cannes Film Festival, Sundance Film Festival, Karlovy Vary International Film Festival, Berlinale and the Toronto International Film Festival. Sales and distribution in territories across the globe have been equally impressive. In so doing, CFC Features has increased awareness and accessibility of Canadian talent and content to audiences in Canada and abroad.

Titles include **BLOOD & DONUTS ('93), RUDE ('94), HOUSE ('95), SHOEMAKER ('96), CUBE ('97), CLUTCH ('97), TOO MUCH SEX ('98), THE UNCLES ('00), THE ART OF WOO ('01), KHALED ('01), 19 MONTHS ('02), FAIRYTALES AND PORNOGRAPHY ('02), HORSIE'S RETREAT ('03), SHOW ME ('04) SIBLINGS ('05), THE DARK HOURS ('05), NURSE.FIGHTER.BOY ('08) OLD STOCK ('12), MOLLY MAXWELL ('12), RHYMES FOR YOUNG GHOULS ('13), CRUEL & UNUSUAL ('14), 22 CHASER ('16) and ADVENTURES IN PUBLIC SCHOOL ('17).**

Filmmakers such as Holly Dale, Steve Hoban, Damon D'Oliveira, Clement Virgo, Daniel MacIvor, Laurie Lynd, Vincenzo Natali, Nick de Pencier, Anita Lee, Randall Cole, Jackie May, Paul Fox, Charles Officer, Ingrid Veninger, Dane Clark, Sara St. Onge, Jeff Barnaby, Jeremy Boxen Josh Epstein, Kyle Rideout and Rafal Sokolowski to name a few, have all benefited enormously from the opportunity and support of CFC Features.

While initially the focus of CFC Features was strictly on first time feature filmmakers, CFC has since broadened that eligibility requirement to include filmmakers at various stages of their careers that are interested in low-budget productions.

2. STRUCTURE & PHILOSOPHY

*“THIS IS AN OPPORTUNITY FOR ASPIRING DIRECTORS
UNPARALLELED ANYWHERE ELSE IN THE WORLD.”*

- Vincenzo Natali, co-writer/director of *CUBE*

CFC Features is a unique and extraordinary opportunity for filmmakers wishing to make feature films in the low-budget realm. This opportunity is designed to help filmmakers at various levels of their career advance their scripts and achieve maximum critical and commercial success with their feature film. This experience will include a rigorous development process based on the individual key creatives and the unique creative, technical and business needs of each script.

Theatrical features require a set of creative strategies to entice, engage, entertain and challenge audiences. The skills and elements needed to achieve this will be reconsidered, reinvestigated and revitalized by the filmmakers participating in CFC Features. The writer, director and producer will all be required to continually develop and enhance the overall project through concentrated contact with top professionals and their peers.

Development of the script through CFC Features will be focused on the many individual challenges of low budget theatrical features. Each project’s key creative team will be partnered with carefully tailored mentors (leading Canadian and international filmmakers) for each of the writer, director and producer. In addition to the mentorship specific to one’s discipline, the key creative team will benefit from the services of a story editor and include one-on-one in-depth sessions with established practitioners and craftspeople, including cinematographers, production designers, sound designers, assistant directors, production managers and location managers specific to each project in order to develop and design the most promising script to screen rendering strategy and complete production proposal package.

Should CFC Features extend an offer to finance upon the successful completion of both phases of development (as outlined below), the Mentors specific to the writer, director and producer of each project will ideally continue through actual production and ultimately distribution of the feature film and remain tailored to the needs of the key creatives.

If you are a Canadian writer, director or producer with a great low-budget script, you will want to benefit from this extraordinary opportunity. CFC Features can nurture your creative filmmaking to the highest standard. Support and financing for projects is provided in **three stages**.

- Stage 1 | Development & Packaging Lab (the initial phase is focused on script, followed by the second phase, focused on polish & packaging)
- Stage 2 | Production Lab
- Stage 3 | Distribution Lab

Details of these stages are included in Sections 7, 8 and 9

3. BUDGET RANGES AND FINANCING

“THE CFC HAS GIVEN US INVALUABLE, NEVER-ENDING SUPPORT THROUGHOUT THE ENTIRE PROCESS OF MAKING OUR FEATURE. WITHOUT A DOUBT THEY ARE A SHINING STAR IN YOUR CORNER, OVERFLOWING WITH ENTHUSIASM AND PASSION TO HELP YOUR VISION.”

- Kyle Rideout, co-writer/director of *ADVENTURES IN PUBLIC SCHOOL*

CFC Features can provide production financing to a maximum of \$500,000 comprised of CFC’s investment of up to \$100,000, and a very generous broadcast license fee from TMN. The CFC Features’ prescribed recoupment structure for the CFC investment (an equity investment which specifically excludes copyright) is set out in Appendix “A” to these Guidelines.

For projects with budgets exceeding \$500,000, filmmakers are responsible for securing any additional funds, including tax credits (subject to approval of CFC Features). The full value of any federal and provincial tax credit(s) available to a production must be included as production financing.

The CFC investment does not include any public monies (federal or provincial), therefore federal and provincial financing options are available for teams to explore. Given the inherent challenges of securing additional financing, CFC Features will give priority to projects that can be fully realized for a minimum budget of \$700,000. However, projects may be budgeted at under \$700,000 if commensurate with the needs of the project.

CFC Features will take into consideration the filmmakers’ experience level as well as the commercial viability and nature of the material in relation to the evaluation of the proposed budget (see Appendix “B” for further details of production budget specifics).

4. WHEN AND HOW TO APPLY

“GRATITUDE AND RESPECT, THAT’S WHAT I FEEL. BEING A CFC RESIDENT (2001) AND MAKING NURSE.FIGHTER.BOY AS A CFC FEATURE (2008) FUELED MY CAREER IN WAYS I NEVER IMAGINED.”

- Ingrid Veninger, co-writer/producer, NURSE.FIGHTER.BOY

CFC Features generally produces one film per year, and in turn, has one deadline per year. A Call for Submissions to CFC Features with the specific deadline date will be advertised and detailed on the CFC’s website at cfccreates.com.

CFC Features has a paperless application process to help the CFC be more green. A fully completed Online Application Form (available [here](#)) and a \$100 non-refundable application fee is required to apply.

5. THE SELECTION PROCESS

CFC Features will review all submissions for eligibility and appropriateness for its parameters. Only projects that meet the eligibility requirements (see Section 6) and are suitable for the Development & Packaging Lab and Production Lab will be considered for acceptance into CFC Features.

Eligible projects will be evaluated by the staff of CFC Features and the Selection Committee over an evaluation period of approximately ten (10) weeks depending on the number and quality of submissions received. The Selection Committee will act in an advisory capacity to the Director of CFC Features, and will be comprised of several industry professionals representing the various disciplines and the marketplace. All final decisions rest with the Director of CFC Features.

If CFC Features accepts a project into the Development & Packaging Lab, the Writer, Director and Producer will all be required to enter into a development agreement to participate in the CFC Features program (the “Program”).

If CFC Features does not accept a project into the Development & Packaging Lab, notification will be made in writing. **We apologize, but we are unable to provide readers’ notes or updates on the status of your project or final results over the phone. Please do not call or email for results. The decision of CFC Features is final.**

Application materials can only be submitted electronically; if you are unable to submit your material electronically please call 416-445-1446 x262.

6. ELIGIBILITY REQUIREMENTS

A. DEVELOPMENT & PACKAGING LAB

- Eligible projects must be feature length, no less than 85 minutes (approx. 80 – 120 pages, properly formatted), and intended for commercial theatrical release in Canada and the world. **All scripts MUST follow industry accepted screenplay formatting.**
- The applicants must own and control 100% of the property on which the proposed feature film is based. All chain of title documentation evidencing ownership and control must be included in the applicant's submission.
- Eligible key creative team members, namely Producer, Director and Writer, must be Canadian Citizens, within the definition of the Citizenship Act, or permanent residents within the definition of the Immigration and Refugee Protection Act.
- Eligible projects should have all three creative principals (Writer(s), Director(s) and Producer(s)) in place at the time of application. CFC Features may waive this requirement at its discretion, however the Development & Packaging Lab cannot commence until the Writer, Producer and Director are all attached.
- The Director must have directed at least 10 minutes of narrative dramatic material for the screen (not including music videos, commercials or reality television) showcasing their ability to tell a story and to direct actors.
- Producer must have a producer credit on either short film(s), feature film(s) or TV (credits may include documentary film/TV).

B. PRODUCTION LAB

- Eligible projects must successfully complete Phase 1 (script development) and Phase 2 (packaging) of the Development & Packaging Lab.
- Eligible projects must submit a complete Phase 2 Production Package (as defined in section 7 below) for the consideration of CFC Features and the Selection Committee.
- Eligible projects must qualify as a certified Canadian content to a minimum of 8/10 points under the CAVCO Canadian content certification system.
- Eligible projects will be required to enter into a broadcast license agreement with TMN.
- Eligible projects with budgets over \$500,000 will be required to provide satisfactory written evidence of the additional financing for the film, including distribution agreements (if applicable), on terms to be approved by CFC and which do not conflict with any provisions of the CFC or TMN agreements. Such agreements must ensure CFC's first tier recoupment position, pro rata pari passu with any other approved equity investor as set out in Appendix "A".

7. STAGE 1 | DEVELOPMENT & PACKAGING LAB

Any project selected by CFC Features will first go through Stage 1: Development & Packaging Lab.

The Development & Packaging Lab is broken into two phases; the first phase focuses almost exclusively on script and storytelling, the second phase focuses on packaging and polishing the screenplay. Phase One and Phase Two of the Development & Packaging Lab will include tailored mentorship and one-on-one contact with industry professionals and peers. The Development & Packaging Lab is extremely beneficial to all disciplines, regardless of whether the project is ultimately selected for Stage 2: Production (production financing through CFC Features).

Once selected for the Development & Packaging Lab, a rigorous course for the project's development will be formulated with the key creative team, under the guidance of CFC Features and key industry players. Mentors for each discipline (Writer, Director, and Producer) will be assigned to the project, starting with a story editor and/or writing mentor. All other mentors will come on board if and when the project is invited to continue to Phase Two. These mentors are industry professionals who will be hand-picked to match the creative and professional needs of the project and filmmakers. Development through CFC Features provides creative, practical and professional mentorship that is tailored to the precise needs of the key creative team. Areas of concentration in Phases One and Two of the Development & Packaging Lab will differ for each individual project but will ideally encompass project-specific time-lines, consultations and mentorship across the board in writing, directing, producing and marketing.

Development & Packaging Lab - Phase One: The principal focus of the Development & Packaging Lab is on the **script**, with the Writer, Director and Producer all participating where necessary. The timeline for Phase One depends on the needs and abilities of the individual project and team members, and typically ranges between 6 to 12 months. CFC Features may decide, in collaboration with the key creatives that a project would be better served by either a shorter or longer development phase.

A. Phase One - Storytelling:

- Each project will undergo intense and focused script consultation and story editing with an emphasis on effectively telling the story within the projected budget level and to the intended audience and market.
- Story Editor notes, creative analysis and roundtable discussions will inform the rewriting process and the team's direction. This usually culminates in a table reading of the script for the purposes of a final polish, not for casting purposes.
- A preliminary budget, that corresponds with the budget level indicated at the time of application, will be prepared by the producer and then work-shopped with the director.

When the Director of CFC Features determines that the script is only one polish away from completion, the Selection Committee will meet to review the script and the team's plan for the project's continued development and packaging. The committee will then advise as to whether or

not the project should continue into Phase Two, of the Development & Packaging Lab. At this time, should CFC Features decide that a project is not ready to continue into Phase 2, the Director of CFC Features may elect, in her sole discretion, to continue further script development or release the project from the Program.

Development & Packaging Lab - Phase Two: The polish and packaging phase is designed to improve the viability of producing the project for a low-budget and increase the chance of the project's success both creatively and in the marketplace.

B. Phase Two - Polish & Packaging:

1. Rendering:

- Casting, cinematography, locations, production design and sound design are among some of the key areas further explored to help the team's plans for realization.
- Consultations on shot-listing, storyboarding and or visual design are examples of steps that can be offered to help align the team's focus and ensure they are on the same page.

2. Directing and Producing:

- Detail the practical, financial and creative concerns that need to be addressed in order to move the project towards production with the guidance of various industry professionals. Typical areas of focus are: budgeting, scheduling, production & post. Project-specific consultations break the project down and help build it back up using professional procedures, standards and innovative techniques.
- Deal making and partnerships with key unions, guilds and post players are facilitated to help move the projects forward.
- Distribution and Marketing feedback is given to help the teams map out their plans for distribution, promotion and marketplace challenges and concerns.
- Development and fine-tuning of the Distribution and Marketing Strategy to help identify target audiences, comparison films, ideal markets, festivals and strategies.
- Preliminary casting consultations will be undertaken to help identify the best acting talent available and willing to work under low-budget parameters.

3. Packaging – building a solid proposal for production financing:

- A final Production Package is assembled and then Phase 2 of development culminates in a final review of the script, the team and the complete production package (as set out below) to be considered for Production Financing.

* * *

The **Stage 1 Production Package** shall, at a minimum, consist of the following elements:

- shooting script
- script synopses (3 versions; one sentence, one paragraph and one page)

- cast list (committed individuals and/or wish lists indicating more than one choice)
- crew list (committed individuals and/or wish lists indicating more than one choice)
- resumes for key cast, key crew, Writer(s), Director and Producer(s), where applicable
- filmographies for key cast, key crew, Writer(s), Director and Producer(s), where applicable
- locked financing structure and if applicable, written evidence of the commitment of all financial sources listed therein
- detailed final budget for production
- cash flow projections
- production plan detailing the approach/philosophy to the project, working within the budget level and addressing the business and creative hurdles
- production schedule, including:
 - a one-line shooting schedule with all day-of-days and other support documentation, and
 - a detailed overall calendar schedule from preproduction, through production and post production highlighting all key dates including rough cut, fine cut, picture lock, sound evaluation, pre-mix and mix dates, final delivery and audit
- locations schedule (detailed breakdown and schedule of all locations)
- complete chain of title
- agreements which materially affect the production or exploitation of the feature film and require the services of a non-CFC Features industry partner, if any
- finalized financing agreements, if any
- detailed marketing and distribution plans

8. STAGE 2 | PRODUCTION LAB

A. GREENLIGHT

Only projects that have successfully completed Stage 1: (Phases One and Two) will be eligible for consideration of production financing in the Production Lab.

Upon the successful completion of Stage 1, the fully developed screenplay and the Production Package will be presented to the Selection Committee, within a timeline set by CFC Features, for consideration for production financing under the Program. CFC Features reserves the right to invite "outside voices" to participate in the selection process. Such "voices" will be industry representatives who are familiar with the production, marketing and distribution of low-budget feature films. All decisions at this stage will be final.

The script, Production Package, major entrepreneurial and creative components, the talent and skill evidenced by the filmmakers and the cultural, creative and market potential of the production will be significant factors in the decision of CFC Features to select a project for production financing. CFC Features will notify successful projects that are greenlit for production financing in writing within two (2) weeks of the meeting of the Selection Committee. All final decisions rest with the Director of CFC Features.

B. PRODUCTION

Once greenlit for production, CFC Features will require that the key production team (inclusive of the Writer/Director/Producer) incorporate a Canadian owned and controlled single purpose production company ("Prodco") to produce and hold all right title and interest including copyright in the film.

CFC Features will then negotiate and enter into an Equity Investment and Production Participation agreement ("EPPA") with Prodco which will incorporate a final locked production budget for the film, (in accordance with the production budget specifics listed in Appendix "B"), a final locked financing plan, and a final production schedule for the film through to audit and delivery. The EPPA will set out the terms and conditions of CFC's financial participation, as well as the CFC's services and non-financial participation in the film; such as the role of the Director of CFC Features as both the exclusive Executive Producer for the film and as Producer's Representative with the Program's stakeholders. The EPPA must also set a firm start date for the film's first day of principal photography. Finalization of the EPPA within a timeline set by the CFC is a condition precedent to the release of any production financing by CFC Features.

As a further condition to CFC's release of any production financing, the Prodco must also enter into a standard and separate broadcast license agreement with TMN on terms to be negotiated and agreed. CFC will assist Prodco in its capacity as Producer's Representative and Executive Producer in all aspects of the finalization of the broadcast license agreement with TMN. Complete details of this agreement will be shared with the key production team at the Production stage. Key points of consideration that are not negotiable are the exclusive Canadian pay television rights which are inclusive of SVOD and linear streaming rights on TMN branded services. The license window will be

for 24 months, and TMN shall have the exclusive right of first negotiation to acquire the second window pay television broadcast rights for the film in Canada as well as the right to receive five percent (5%) of Production Revenue (see Appendix "A" for more details).

CFC Features will also require the Prodco to enter into an industry standard completion bond or a satisfactory form of completion arrangement agreement with a completion guarantor acceptable to CFC Features.

In her role as Executive Producer, the Director of CFC Features or her designate will actively monitor production and cash flow on behalf of the Program, its partners and stakeholders. Additionally, CFC Features will provide the Prodco with template draft agreements for cast, crew, suppliers and service providers for the Prodco's use. Any changes to these standard service agreements will require the prior written approval of CFC Features.

Once a project has been approved for Production Financing through CFC Features, the CFC Features Director/Executive Producer must formally approve any revisions to the creative or financial aspects of that project, in writing. When possible, the Mentors selected for each project in development will continue to be available from time to time as needed to provide advice to the production team throughout the course of production to delivery of the completed film.

A representative from TMN must be invited to all rough-cut and fine-cut screenings of the feature film.

9. STAGE 3 | DISTRIBUTION LAB

“THE FEATURE FILM PROJECT (CFC FEATURES) IS AN EXTREMELY SUPPORTIVE TEAM...I’M SURE MOST FILMMAKERS DON’T ENJOY AN ENVIRONMENT SO NURTURING OF THE CREATIVE PROCESS. TO BE ABLE TO PRODUCE A FEATURE FILM IN THOSE CIRCUMSTANCES IS SUCH A RARE OPPORTUNITY AND IT SETS THE STANDARD FOR THE REST OF YOUR CAREER.”

- Jim Allodi, writer/director of *THE UNCLES*

A. DISTRIBUTION

Filmmakers will benefit from the involvement and mentorship of a Distribution Committee comprised of experienced and knowledgeable distribution executives and creatives. CFC Features will ensure that the production teams continue to be mentored during the domestic and international marketing and distribution stages of their feature film. The Distribution Committee will assist the producer and all stakeholders in evaluating the film’s market potential in addition to providing counsel to the producer in the development and design of a strategy to ensure maximum exposure and revenue.

B. MENTORSHIP & SKILL DEVELOPMENT

Filmmakers are asked to articulate their distribution and foreign sales expectations regarding domestic and international territories (ie. release patterns, appropriate territories and mediums internationally) on their submission application. CFC Features will then require the production team to further develop their distribution and marketing strategies during Phase 2 of the Development & Packaging Lab. For those projects selected for Production Financing under the Program, focus on market awareness will continue through to pre and post-production, thus ensuring that the Producer has a thorough understanding of the marketplace and audience for the film.

As a further element of training CFC Features will, where financially possible and when warranted, support the Producer’s attendance at approved festivals and/or markets, either prior to or after the film’s completion. This will enable the Producer to study and better familiarize themselves with the promotion and marketing patterns of comparable independent feature films, and in so doing, inform the final marketing strategy and marketing budget of the feature film. This will also allow for invaluable dialogue with, and exposure to, filmmakers and buyers from around the world, thereby developing a healthy perspective on the industry climate and expectations both creatively (festivals) and commercially (markets).

With respect to the domestic and worldwide distribution and exploitation, it is the filmmakers and Prodco who are responsible for the marketing and distribution of their feature film, with the benefit

of guidance and counsel from CFC Features and the Distribution Committee. The Director of CFC Features will strategize with the producer(s) prior to any distributor or exhibitor being approached. The CFC, as an equity investor, will have industry standard approval over the terms and conditions of all distribution agreements (and any and all agreements regarding the subsidiary rights and works) to ensure that all obligations to the stakeholders are satisfied.

APPENDIX "A" | RECOUPMENT & PROFIT SHARING POLICY

The CFC Features Production Lab is made possible with the generous financial support and partnership of TMN and CFC.

Production financing from TMN is in the form of pay-tv pre-sales. CFC's financial participation in the production financing for each film produced is in the form of equity investment (explicitly excluding copyright).

In order to allow the CFC and any additional cash investors to recoup from first revenues **no deferrals** will be permitted for the films.

As an incentive to select participating crew, there will be a pool of profit points assigned to them as set out below.

The Prodco, in consultation with CFC Features, will retain the formal responsibility of financial reporting and disbursement of production revenue for the film; the form and content of such report must meet with the approval of CFC Features.

Production Revenue for all films produced in the period shall be allocated by Prodco as follows:

- i) first to be paid to all equity investors pro rata pari passu until the equity investors have fully recouped their equity investment;
- ii) thereafter, to be retained by Prodco until Prodco has recovered all of Prodco's reasonable, verifiable, direct, out of pocket distribution and sales expenses paid to arm's length third parties, if any, as well as any unrecouped production expenses pre-approved by the CFC; and
- iii) thereafter,

If full dispensation has been provided by any unions or guilds, all remaining net revenue shall be treated as profit and allocated by Prodco as follows (or, if otherwise, the allocations of profits will be considered on a case by case basis):

- 50% to be paid to each equity investor pari passu based on their proportionate contribution to the production financing;
- 50% of the Profits shall be allocated by Prodco as follows:

20% to be retained by Prodco

5% to be paid to TMN, in further consideration for its License Fee

25% to be paid to designated crew as follows:

- | | |
|--------------|----|
| (a) Producer | 5% |
| (b) Writer | 5% |
| (c) Director | 5% |

(d) Cinematographer	1%
(e) Art Director	1%
(f) Editor	1%
(g) Other	2%
(h) Senior Crew	2.5%
(i) Crew	2.5%
(a) to (i) TOTAL	25%

APPENDIX "B" | PRODUCTION BUDGET SPECIFICS

The Production Financing will be on a cash basis only and no deferrals will be permitted.

CFC Features requires the film's budget to include: a contingency of 10% of the total budget, full insurance coverage including liability and errors & omissions, and completion insurance for a five (5) year term. However, given the budget parameters of the film, the requirement of completion insurance may be waived in exceptional circumstances, requiring a higher contingency percentage and/or fees being placed in escrow. Such waiver will require the approval of CFC Features and each of the financial participants of CFC Features and/or the Film.

Crew rates will reflect the seniority of key positions where possible. All rates will be daily or weekly flat rates, with no overtime or other adjustments customary to the industry. In the absence of the formal restrictions imposed by the usual union agreements, a 'Code of Conduct' regarding working hours, work weeks, turnaround time, grievances, etc., has been prepared and will be enforced with each production to prevent abuse (attached as Appendix "C"). The Code of Conduct should be referred to when preparing the budget and production schedule.

Cast rates will be those afforded by ACTRA and the CFTPA under the CIPIP Agreement, or any other low-budget ACTRA program, at the time of production when utilizing a union cast. Under CIPIP, the production entities for each feature film must provide ACTRA with a 100% Non-Refundable Advance of performers Net Fees, against the Performers Participation in the distributors gross revenues. As a result of an agreement crafted between CFC Features and the Writers Guild of Canada (WGC), Writers who are members of the WGC are free to work on projects developed and produced through CFC Features. Regular fees for WGC members have been waived and Writers are able to work at the rates detailed in these Guidelines.

In preparing a budget Producers should use the standard Telefilm budget template format (standardized production budgets are available from Telefilm Canada's website www.telefilm.gc.ca). While not all categories will be incorporated in your budget, the Account Numbers and Category Descriptions should mirror those of the Telefilm template.

Producers are responsible for negotiating their own deals and may bring any of their existing relationships to the table, although CFC Features will need to approve all service suppliers in key areas such as creative facilities, legal, completion guarantor, production accounting and auditing.

The Producer, Director and Writer will each be paid the same flat fee for their services. At budgets of \$600,000 no fee shall be greater than \$20,000 and above-the-line expenses shall not exceed \$60,000. If the budget exceeds \$600,000, the fees are capped at 10% of the total budget. It is a condition of CFC Features that there shall be no other payments to the Producer, Director and Writer, either from the production budget or any grants, personal investment, or other non-equity or non-sales cash.

Should the film be on a small enough scale, the role of Set Decorator and Property Master for example might be combined. However, in all cases, people taking on two roles/responsibilities will not be able to collect two salaries.

As a reminder, if "Principal Actors" or "Actors" are booked for five consecutive days, the weekly rate for "Principal Actors" and for "Actors" can be utilized. Insurance and Retirement, ACTRA Administration fees, and any applicable CFTPA fees (if utilizing the CIPIP or any other low-budget ACTRA program) must be paid at time of payment and must be budgeted for. All other rates, terms and conditions as detailed in the Independent Production Agreement (the "IPA") must apply.

Final production budgets must include industry-standard deliverables required by broadcasters and theatrical distributors.

Films shot digitally, must be shot in high definition and delivered on high definition or 35mm, unless otherwise agreed in writing by CFC Features.

It is a condition of CFC Features that any and all third party development loans, together with unpaid interest and fees, must be repaid on or before the first day of principal photography and reflected in the budget accordingly.

All of the above requirements will be further detailed in the CFC Features EPPA and for projects actually entering into the CFC Features Development Agreement.

APPENDIX "C" | PRODUCTION CODE OF CONDUCT

1. PREAMBLE

In the absence of formal restrictions imposed by the usual union and guild agreements, this Code of Conduct will be in force to prevent the abuse and exploitation of the Crew and Cast.

The responsibility of upholding the Code of Conduct shall rest on the shoulders of the individual Producer of each film along with the Director/Executive Producer of CFC Features.

2. CREW REPRESENTATIVE

The Crew shall elect a Crew Representative to administer and apply this Code of Conduct and represent them in any dealings with the Producer, the Director/Executive Producer of CFC Features and/or the CFC Features Production Supervisor. The Crew Representative will also keep the Producer, the Director/Executive Producer of CFC Features and/or the CFC Features Production Supervisor aware of any concerns that arise during the shoots, and assist in any way he or she can to alleviate such problems.

3. WRITTEN AGREEMENTS

- The Producer shall sign a written agreement in respect of any Crew member or Performer engaged before the Crew member or Performer is to start work.
- The agreement may provide for options for additional days for which the Producer may require the Crew's services.

4. WORK DAYS/WORK WEEKS

- All Crew members shall work on flat rates as outlined in the written agreement described above.
- The normal working day should not exceed twelve (12) hours of work plus one (1) hour unpaid meal break for all Crew members (not including travel time to and from set unless otherwise agreed to in writing by the Producer).
- The normal working week is five (5) days.

5. MEALS/CRAFT SERVICES

- The Producer shall provide craft services of beverages and snacks throughout the work day.
- The Producer shall allow a meal break of at least one (1) hour, no later than six (6) hours after the general call of the set.
- The Producer will provide a "walking meal" if the working day exceeds twelve (12) hours.

6. TURNAROUND

- The Producer shall provide a turnaround of no less than ten (10) hours between the last work hour of the Crew member on one day and the first work hour of the Crew member on the next day.
- The turnaround period is not part of a Crew member's day off.

7. RUSHES, PRODUCTION MEETINGS & SURVEYS

Time spent in attendance at the screening of rushes, production meetings or surveys shall not be considered as time worked.

8. DEVIANCE FROM CODE OF CONDUCT

Given the intrinsic problems that are characteristic of a low-budget feature film, certain circumstances may arise that demand unavoidable departures from the Code of Conduct, in particular working days, turnaround, meal periods, and extra days. In these cases, approval from the Cast and Crew will be necessary before they are allowed. The Crew Representative will voice such approval or disapproval.

9. POLICY OF EQUAL OPPORTUNITIES AND A HARASSMENT FREE WORKPLACE

- The Producer will hire Crew members without discriminating against any person with respect to age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage.
- The Producers shall make every effort to cast Performers belonging to all groups without discriminating against any person with respect to age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage in all types of roles, so that the composition of Canadian society may be portrayed realistically.
- Cast and Crew may not discriminate against any Producer or fellow Crew member or fellow Performer with respect to of age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage.
- Producer will ensure all cast and crew retained for the production agree to having read and understood CFC's "Respect in the Workplace" policy located at <http://www.cfccreates.com/respect-in-the-workplace> and to comply with the terms of this policy at all times over the course of the Production

10. OTHER ITEMS

- The contents of the scripts will not include excessive violence, sexual violence or sexual exploitation.

- Harassment of Cast or Crew regarding their age, race, sex, sexual orientation, national origin, creed, color or non-job related physical disadvantage is prohibited.

APPENDIX "D" | FREQUENTLY ASKED QUESTIONS

How many deadlines are there per year?

We traditionally have one deadline per year. Please check the CFC website [here](#) for announced dates.

Do I have to move to Toronto to participate in the program?

No. We can work long distance with filmmakers from all over the country. In development much of the work can be accomplished via email, telephone and Skype. Where need be, filmmakers and/or mentors might be brought in for key meetings.

Do I have to shoot my film in Ontario?

No. Production may occur anywhere within the constraints of the budget, however the film must receive 8/10 points under the CAVCO Canadian content certification system

I've already made a feature film, am I eligible?

Yes. We are open to all filmmakers wishing to work in the low budget realm. However, CFC Features is not looking to support well established filmmakers, such as Atom Egoyan or Bruce McDonald, for example.

Can I bring extra financing to the table?

Yes. The funds provided by the CFC for production financing (to a max of \$500,000) do not include any public monies (federally or provincially), therefore those options are available for teams to realistically explore.

Can I resubmit a project?

Resubmissions are generally not permitted and are only considered on a case-by-case basis. Please contact CFC Features directly for approval before resubmitting a project.

Are the development monies paid by CFC Features repayable by successful applicants who don't ultimately end up producing their films through the CFC?

The monies expended by CFC Features on the Development of any project are not repayable, unless an actual Offer to Finance is extended by CFC Features and is declined.

Can I submit more than one project in a deadline?

Yes, as long as each project has its own application form, support materials, etc.

Do I need to be a graduate of the CFC Film Resident Program to apply?

No. CFC Features is open to all filmmakers regardless of their prior association with the CFC.

I don't have a producer, and/or director attached, can I still apply?

Yes, you can apply without a full team attached, however, if your project is selected for Development, the Development & Packaging Lab cannot commence until the Writer, Producer and Director are all attached and have met the approval of CFC Features.

How long does it take before I hear back on my application?

Typically adjudication takes 7-8 weeks and is dependent on the quality and quantity of submissions. If the project has been shortlisted for an interview, the applicant will be notified by telephone. For projects not selected, notification will be made in writing via posted letter.

If my project is not accepted, can I get feedback or notes from CFC Features?

No, it is our policy not to provide reader's notes or detailed feedback.

Is there a tuition fee?

No. Other than the \$100 application fee per project, there is no tuition fee.

How many projects do you take into development per deadline?

We don't have a quota, or a mandated number of projects we must accept. From each deadline we may select anywhere from several projects to none. In general, we don't bring any projects into development that we don't envision going through to production. At all times we are looking for the best low budget, production-ready scripts with solid filmmaking talent attached.

Do I get paid in development?

No. CFC Features underwrites all costs of services associated with development (ie. mentors, story editor, table reads, industry consultations, necessary travel etc.). There are no fees for filmmakers during development and all living expenses are the responsibility of the individuals participating.

What are the time commitments of the program? Do I have to quit my job?

No. In development, the program is not a 9 to 5 commitment and the CFC Features Development & Packaging lab should not be confused with the Cineplex Entertainment Film Program. Filmmakers are allowed to work concurrently on other projects or jobs, but must be able to meet deadlines, and be available during working hours from time-to-time for specific meetings. Development is tailored to the needs of the project and can last anywhere from 6 months to a year or more. However, all schedules will be subject to the availability and location of the various industry consultants used.

Can I access tax credits?

Yes. Federal and provincial tax credits must be applied for, and the full value of all tax credits available to a production must be used in the financing structure of the film.

If my project goes through for development, but isn't chosen for production financing, what are my contractual obligations to CFC?

Projects selected to participate in the CFC Features Development & Packaging Lab, but not chosen for production financing will through CFC Features are contractually committed to provide CFC Features with an on-screen credit, should their film be later produced independently.

I just finished writing a first draft of my new screenplay and I want to submit it for consideration.

Given the highly competitive nature of the program, we strongly suggest not submitting first draft screenplays, as resubmissions are not automatically permitted and projects have only one chance to make a good first impression.

I would like to submit my project to both the Cineplex Entertainment Film Program and CFC Features. Can I do that?

Anyone applying to the Cineplex Entertainment Film Program) may also apply to CFC Features; however, concurrent participation in both programs is prohibited. Should an applicant be selected to participate in both programs, CFC Features will consider deferring that applicant's participation until they have completed the Cineplex Entertainment Film Program.